

Furniture at the Essex Institute

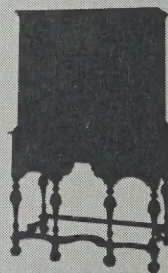
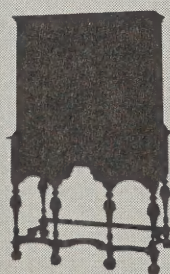
by
*Margaret Burke Clunie,
Anne Farnam, and
Robert F. Trent*



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*Margaret Burke Clunie,
Anne Farnam, and
Robert F. Trent*

*Essex Institute
Salem, Massachusetts*

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Essex Institute
Museum Booklet Series

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Acknowledgments

The furniture collection is among the best known and appreciated of the Essex Institute holdings. Comprising several thousand pieces, the collection includes notable masterpieces within each style period from the seventeenth through the nineteenth centuries. Furniture is displayed in our formal museum galleries and in its more natural setting, our six period houses which are open to the public. In addition, the Institute library contains a wealth of original information pertaining to craftsmanship and patronage in the North Shore region.

The production of this booklet, conceived as an overview of the collection, could not have been possible without the dedicated work of many people. First, our authors are to be commended for their text and captions: Margaret Burke Clunie, assistant to the director and curator of modern art, Virginia Museum of Fine Arts; Anne Farnam, curator, Essex Institute; and Robert F. Trent, research associate, Department of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston. Katherine W. Richardson has meticulously edited the text with her usual sensitivity and we are indebted to Hiestand Design Associates for the layout and production.

The publication of this booklet has been generously supported by contributions from the following Essex County banks: George Peabody Co-operative Bank, Heritage Co-operative Bank, Naumkeag Trust Company, Salem Five Cents Savings Bank, Salem Savings Bank, Shawmut Merchants Bank, and Warren Five Cents Savings Bank. These funds were matched by a grant from the Essex County Tourist Council, Inc. We are pleased to have such interest and enthusiasm for this project, our first publication about the Essex Institute furniture collections.

Bryant F. Tolles, Jr.
Director and Librarian



Introduction

Salem and Essex County have long been known for the enthusiastic antiquarian interests of their residents. The pursuit of the past has taken many forms since the early nineteenth century in Essex County—the writing of local history and genealogy, the formation of half a dozen historical societies before 1900, the preservation of early architecture, and also, of primary concern within the scope of our museum booklet series, the collection of the artifacts of the past: the art, furniture, and household goods and chattels of the colonial settlers.

The Reverend William Bentley, noted Salem diarist, is one of Essex County's earliest recorded collectors and antiquarians. Two pieces of furniture illustrated in this booklet were once in his possession (figs. 3, 7). Arriving in Salem in 1783 as minister of the East Church, he soon became preoccupied with the history of Salem and Essex County; and what is most unusual, he was interested in the tangible remains of early settlement as well as in the written record. He was, of course, most interested in the seventeenth century, that period of time furthest away, and he realized in the late 1790s that the last people who had experienced these early days were dying. He wrote in his *Diary*, published in four volumes by the Essex Institute, 1911-1914, at the death of the aged John Symonds on 5 February 1796: "I grieved to see the connection between the last and the present century so entirely lost. There is something agreeable, if not great, in the primitive manners." The continuity in family life through the generations, which long maintained itself in Salem, is evident in Bentley's description of Symond's house and its contents:

The windows of this house are of the small glass with lead in diamonds & open upon hinges. The Doors open with wooden latches. The Chairs are the upright high arm chairs, & the common chairs are the short backed. The tables small & oval, the chest drawers with knobs, & short swelled legs. . . . The Press for pewter plates with

round holes over the door of it. . . . Old Dutch maps & map mondes highly coloured above a Century old. The Beds very low, & the curtains hung upon the walls. . . .

His cultural observations brought out his acquisitive nature: "I would purchase all the furniture of the house could I dispose of it with convenience in some place. There are proper materials for a Cabinet [a museum]. From the Spoon to the broad platter, from the Shoe to the whole of the Wardrobe, from the chair to the bed. Everything in its own likeness, & away, far away from present fashion."

Bentley's collecting and historical interests reflected the patriotic fervor of the early national period. At his death in 1819, his estate was dispersed, much of it going to the American Antiquarian Society in Worcester, started by his friend Isaiah Thomas in 1791. The loss of Bentley's collections is said to have moved his close friends, led by Edward Augustus Holyoke, into founding the Essex Historical Society. The first acquisitions of the society were two portraits (of William Pynchon and John Endicott) and a great carved chair (fig. 4).

The Historical Society merged with the Essex County Natural History Society in 1848 to form the Essex Institute. The early activities of the society are not well recorded; one has the impression from the early Institute reports that the members' interest centered chiefly on manuscripts, published documents, and books and newspapers. The emphasis was on the written word as historical evidence rather than on the artifacts of the culture. This slowly changed in the years prior to 1875, when the Essex Institute sponsored its first major exhibition of American art and decorative arts in the area in anticipation of the 1876 centennial celebration. "An Exhibition of Antique Articles" held in December 1875 gathered together more than six hundred decorative arts items from local households and collections, many of which eventually found their

way permanently into the Essex Institute.

The experience of the centennial of the nation's founding stimulated the enthusiasm of Essex County's antiquarians. Collections of furniture, paintings, prints, and decorative arts, as well as of manuscripts and memorabilia, were formed with the intention of documenting the country's history. The activities of three Salem men, George Rea Curwen (1823-1900), Francis Henry Lee (1836-1913), and Henry Fitz Gilbert Waters (1833-1913), all good friends, typify the assiduous scholarship and collecting habits of antiquarians during the last decades of the nineteenth century.

Curwen and Waters particularly were collectors; at his death in 1900, Curwen, a bachelor, left the entire contents of his house to the Essex Institute, to date the largest and finest bequest of art and decorative arts received. Waters, a genealogist by profession, spent many years in England tracing American antecedents for the New England Historic Genealogical Society. He collected both English and American furniture and his memorialist for the Genealogical Society in 1914 recalled having visited "Fitz" in recent years in "an ample and dignified mansion of a former type on Salem Common," which he noted Waters

had crowded from attic to cellar with ancient furniture and bric-a-brack, Elizabethan sideboards, quaint dressers and tables, venerable beds with testers, columnar clocks, andirons, warming pans, candlesticks, loggerheads, a multifarious assortment of colonial belongings large and small. The craze for such accumulations was then not marked in the community. As a collector he was early in the field, and had an abnormal acuteness and zest in detecting things rare and valuable.

Lee, more a collector of manuscripts, coins, and stamps, nevertheless fell heir to the artifacts of his family's past (as did many Salemites of Yankee heritage), which came to the Institute at his death in 1913. He lived on Chestnut Street



and spent time researching and documenting the families and buildings of the street; his three small manuscript volumes with early photographs, now in the Institute library, are essential research tools to the architectural historian today.

The work and interests of Waters and Curwen became known far outside of Salem and are important for us to look back to today. In 1907, when the main galleries of the Essex Institute were installed by George Francis Dow, Curwen's collections formed the backbone of the decorative arts display. His ceramics, glass, silver, miniatures, and other small artifacts were installed in cases; and Dow's early period or "type" rooms—a kitchen, bedroom, and parlor—were furnished with Curwen paintings and furniture. These rooms attracted much

attention and influenced future decorative arts installations at the Metropolitan Museum, the Philadelphia Art Museum, and the Boston Museum of Fine Arts.

Both Curwen and Waters were recognized scholars of furniture and decorative arts, but neither published any material on the subjects. The first book on American furniture, *The Colonial Furniture of New England*, was published in 1891 by Irving W. Lyon of Hartford, Connecticut. It remains a model of scholarly approach today, in spite of its early date. Lyon sought the assistance of Curwen and Waters (the latter was in England at the time), and their correspondence, now in the Institute collections, indicates that their problems in studying furniture did not differ from ours today: terminology, dating, design sources, craftsmen, and methods of construction. On 1 July 1889 Curwen wrote to Waters:

Dr. Lyon passed the evening with me last evening and I went about with him to see old furniture and brought up at your house just before 10 o'clock, he wanted to have another look at your old desk and book case. I told him I had frequently heard desks without book case spoken of as bureau desks, (haven't you?) he was very glad to hear it. (Waters Collection).

Lyon had first been in touch with Waters in 1886, when he told him about his furniture studies and requested his assistance in searching out English seventeenth-century inventories mentioning furniture types, for comparison to those American inventories he was studying.

I have been for some time past engaged in making rather careful studies of the furniture used in New England during the seventeenth and eighteenth centuries. . . . Knowing your fondness for old furniture through Mr. James Little of Boston, & Mr. Moulton of Lynn, I have resolved to write. . . . I wish. . . that you would kindly treat my letter as confidential, as others are now abroad studying furniture. (Lyon to Waters, 31 January 1886, Waters Collection).

1. George Rea Curwen's parlor in an 1878 stereopticon view of his house on Lynde Street, Salem. His entire collection came to the Essex Institute in 1901.

In October 1886 Lyon photographed furniture in the Waters Collection, as well as the Essex Institute's great chair (fig. 4), for illustrations in his future book. Thus Essex County's collectors and their artifacts were introduced to the public in the first published volume on American furniture.

In the era following World War I a new generation of collectors and scholars of American artifacts matured. Numerous books on furniture, ceramics, glass, silver, pewter, "olden times," and "advice to collectors," as well as on architecture and painting, were published, and in 1922 *The Magazine Antiques* began publication. Permanent American installations at the major art museums displayed the finest pieces of furniture and works of art in period room settings, further inspiring the enthusiasm of collectors and students of American culture. The creation of individual historic house museums stimulated collecting on a local basis.

During this period Essex County was well known for its many fine old houses, and many individual houses were preserved by local groups such as the Boston-based Society for the Preservation of New England Antiquities and the Essex Institute. By 1940 the Institute had acquired three period houses, the 1684 John Ward house (in 1910), the 1782 Peirce-Nichols house (in 1917), and the 1804 Gardner-Pingree house (in 1933). The latter two houses are fine examples of the early classical revival style designed by Samuel McIntire, and the need to furnish these mansions in the appropriate style suggested new institutional collecting needs: locally made furniture in the neoclassical styles.

The acquisition of these two houses coincided with a general growth of interest in the neoclassical period. American furniture patterned after the designs of Sheraton and Hepplewhite was in vogue in the 1920s and the 1930s, as collectors discovered the delicacy of line and the fine carving and veneered decoration of the period. Salem-made furniture of this era was

much sought after, as it is still today. Because of the wealth of Salem and Essex County during the period, many craftsmen were attracted to the area, as neoclassical mansions such as those for Elias Hasket Derby and John Gardner were built and furnished. The name of Samuel McIntire (1757-1811) has been preeminently connected with the buildings and highly carved furniture of Salem, and as Henry Wycoff Belknap, then director of the Essex Institute, noted in 1942, the mythology surrounding McIntire was quite formidable:

It [has] for a long time become a habit, well nigh universal, to attribute any carving or work similar to that of McIntire to him without an iota of evidence to warrant the attribution. This was partly wishful thinking and partly the result of antique dealers who worked up a craze for McIntire items and obtained huge prices purely on the strength of their assertion of their genuineness. (Essex Institute Historical Collections 78 (1942): 122).

Interest in Salem furniture of the Federal period continues in popularity today, and recent scholarship, especially that of one of our booklet authors, Margaret Clunie, has suggested many alternatives to the "McIntire myth." As the Essex Institute museum staff continues researching in the Federal period particularly, but in other periods as well, with the purpose of accurately furnishing our houses and expanding our knowledge of the culture of the place and the era, new collecting needs are identified. As with any collecting interest, the new discovery and new acquisition of pieces of Essex County furniture and the continual expansion in the scope of the collection (new periods, styles, or forms) are an exciting and never-ending challenge. The furniture illustrated here is the result of generations of Essex County manufacture, use, and preservation, and of over a century of Essex Institute collecting. It is a rich legacy, and one to which we will continually make additions.

Anne Farnam



The Seventeenth Century and William and Mary Periods

It is difficult to overstate the importance of the Essex Institute's collection of seventeenth-century New England furniture. Many of the objects possess secure family histories extending back to the original owners, and they therefore provide key documentation of important schools of furniture-making in early Essex County and Boston. In addition, the remarkable state of preservation and high quality of some of the objects, especially the Searle/Dennis chair, the Leverett couch, the English chair, and the Putnam cupboard, have always earned them the praise and careful attention of antiquarians and art historians.

It is a small wonder that Essex County should have been a major center of woodworking during the seventeenth century! In contrast to many other areas of New England, the county was densely populated and wealthy from the time of first settlement. The terrain was varied, with uplands, forests, some good plowland and meadowland, extensive salt marshes, numerous small rivers, and excellent harbors. The forests included magnificent stands of pine and oak, with lesser quantities of maple, sycamore, and hemlock. These trees were exploited for lumber immediately; in fact, the first sawmill in Essex County was built in 1642. The sawmills subsequently built on nearly every sizable river in the area were intended to render great pine trees into boards and plank for export, but some oak was sawn as well, mostly into studs and joists for house construction. The consumption of wood by the early towns was phenomenal, and all were forced to pass ordinances regulating the cutting and sale of lumber soon after their founding. Shipbuilding and cooperage ate up trees, as did fencing, furniture-making, domestic housing and fireplaces.

The ready availability of wood in New England was in contrast to the growing shortages of high-quality timber in England. Another contrast was the relative scarcity of skilled workmen in

New England, as against the supposed glut of them in England. However, these differences did little to alter the appearance of furniture forms fashioned here by joiners, carpenters, and turners. The tools used to fashion wooden products, the construction methods, and the forms of decoration remained much the same. Case pieces continued to be made with panels held in frames composed of vertical stiles and muntins and horizontal rails, and the primary wood in their construction was the traditional oak.

Salem and Ipswich were the principal towns of Essex County throughout the seventeenth and eighteenth centuries. Salem merchants began developing trade networks between England, Spain, Africa, the West Indies, and the Southern colonies by 1640, and by 1660 Salem was Boston's only rival in New England trade. The prosperity of the Salem area was reflected in the furniture-making trades. Of forty-seven joiners known to have been working in Essex County before 1720, twenty-three either worked in Salem or had familial or apprenticeship ties to joiners in the town. Much the same pattern held true for turners and chairmakers.

Ipswich, never a major port, thrived because of its strong-minded, well-connected clique of gentry—the Appleton, Rogers, and Denison families—who combined commercial farming of large estates with investments in mercantile ventures and in sawmills, gristmills, and fulling mills. These families and their allies built and furnished substantial houses from the 1630s on, many of which still stand, and the town supported many gifted carpenters and joiners, notably Michael Carthrick and his apprentice Thomas Addams, before the arrival of the joiners William Searle and Thomas Dennis in the 1660s.

All seventeenth-century New England furniture shared the heavy proportions and carved or applied ornament seen on Essex County examples, but beginning in the 1690s the

first furniture in the early baroque style known among American scholars as “William and Mary” began to be fashioned in Boston by newly arrived English workmen. Case pieces in this style differed from their predecessors in structure and ornament, for they were constructed of boards dovetailed together and covered with thin sheets of highly figured veneer glued to their surfaces. The style also introduced new furniture forms which were to dominate the eighteenth century: the high chest of drawers, the dressing table, the scrutoire (or desk and bookcase), and the tea table. Chairs in this new style were tall, light in appearance, and ornamented with carved scrolls and turned urns and vases. Craftsmen trained in the new techniques and designs almost certainly began working in Salem soon after 1700, although documented examples of their work, like the Gardner high chest of drawers (fig. 8), are scarce. Far more common is simple board furniture made during the second and third quarters of the eighteenth century which displays the influence of the William and Mary style on joiners and carpenters. The William and Mary style also continued to influence local turned-chair forms long after its period of urban fashionableness had passed (fig. 19).

The persistence of early eighteenth-century forms reflected the maturity of Essex County society, which by the mid-eighteenth century possessed thriving, urbane seaports like Salem and Marblehead as well as quieter agricultural villages. However, simpler, stylistically conservative furniture was also made in the seaports, and it reflected to a certain extent the displacement of the joiner and the turner to positions of secondary prestige in the furniture trades, as the cabinetmakers fashioning dovetailed case pieces and framed chairs enjoyed the patronage of the wealthy.

Robert F. Trent

2. *Cane chair*. London, England, 1680-1700. Beech. Height 50 ½ x Width 18 ⅛ x Depth 15 ¼ inches, Seat Height 19 ⅞ inches (accession number 112,981).

One of a pair of chairs which belonged to the Salem antiquarian Henry Fitz Gilbert Waters, this example possesses a traditional history of having been brought from England on the Ship *Angel Gabriel* in 1635. The chair dates some fifty to seventy years too late for this history to be true, but it was imported from London late in the seventeenth century. The carved plumes and scrolls of the front stretcher and crest and the turned columns, urns, and vases of the posts and other parts can be seen on numerous English chairs, which were literally mass-produced for export. The high-backed profile of these cane chairs influenced bannister-back and leather upholstered chairs made in Boston and New York. Virtually identical chairs are in the collection of the Museum of Fine Arts, Boston.



3. *Slatback great chair*. Probably Boston, Massachusetts, 1680-1700. Maple and ash, with later pine seat board. H.48 x W.24 x D.16 inches, S.H. 16 ½ inches (101,850).

On 3 June 1793, the Reverend William Bentley wrote in his diary: "Ordered the Chair received from the family of English in memory of 1692 to be painted green, & on the back 1692, upper slat; middle slat, *M. English*; lower slat, *Ap. 22*, the time of her mittimus; on the front upper slat, *It shall be told of her*." This is the chair Bentley acquired: his account book lists a payment of 0.7.6 to a Salem painter-stainer named Chase for the work. Bentley was commemorating the accusation of the Salem merchant Philip English and his wife Mary Hollingsworth English during the Salem witchcraft trials, and in the process, he documented an important example of the



seventeenth-century turned chair. Numerous related chairs survive, all most likely produced by turners in Boston and Charlestown and exported to outlying areas. The English chair has lost turned handgrips on top of the front posts, and it had a “flag” or rush seat originally. The urn-and-flame finials and wide slats with arc cutouts are intact.



4. *Joined great chair*. Ipswich, Massachusetts, 1670-1690. Oak. H. 45 x W. 25 $\frac{3}{4}$ x D. 17 $\frac{1}{2}$ inches, S.H. 16 inches (108,886).

This magnificent carved chair descended to its donor, Robert Brookhouse of Salem, from Thomas Dennis (died 1706), a joiner of Ipswich, Massachusetts. A second chair (now at Bowdoin College), a box with drawer, two chests, and a tape loom, all carved with similar motifs, descended in other branches of the Dennis family, and together these objects form the basis of the attribution of an entire school of joined furniture to Dennis. This attribution has now been modified to recognize the possible contribution of William Searle (1664-1667), the first husband of Dennis's wife Grace, who was a joiner as well.

The S-scrolls, formal strapwork, brackets with atlantes, and the foliate decoration of vines, tulips, formal leaves, and fleur-de-lis found in the central panel all have been found on fixed church woodwork and carved stone funerary monuments in churches of the Devon and Somerset coast in England, and it is no coincidence that Searle came to New England from Ottery St. Mary, Devonshire. The complexity and high quality of this work make this chair and its counterpart at Bowdoin College the most important joined great chairs to survive in New England.

This chair was one of the first objects donated to the Essex Historical Society, parent organization of the Essex Institute, and it has served as the president's chair of the Essex Institute ever since.

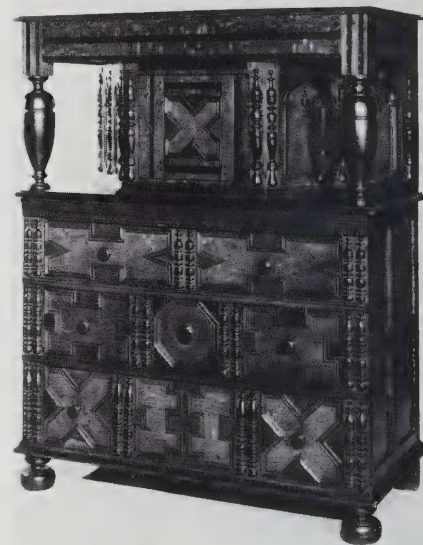
5. *Joined cupboard with three drawers.* Salem, Massachusetts, 1680-1700. Oak, maple, walnut, pine. H. 58 $\frac{3}{4}$ x W. 44 x D. 20 $\frac{1}{2}$ inches (108,889).

This cupboard is a key monument in the identification of a school of joinery which flourished in the Salem area during the late seventeenth century. It was given to the Essex Institute in 1895 by Harriet Putnam Fowler, who traced its ownership back to her ancestor, Benjamin Putnam (1664-1715) of Salem. The probate inventory of Benjamin's son Stephen (1694-1772) included "one old Fashion cubburd 18/," in all likelihood this one. Other furniture forms in the same style, including chests, chests of drawers, cabinets, chamber tables, and upholstered chairs, descended in Salem area families; all were made in the shops of the Symonds school of joinery, founded by John Symonds (1585-1671), who came to Salem from Norwich, Norfolk, before 1636 and subsequently trained two of his sons and other apprentices in the trade. The cupboard is in a remarkable state of preservation; only small points or rays are missing from the applied ornament of the octagonal panel on the central drawer.

6. *Joined great chair.* Bermuda, 1650-1720. Cedar. H. 39 $\frac{1}{2}$ x W. 20 $\frac{1}{2}$ x D. 16 $\frac{3}{4}$ inches, S.H. 17 $\frac{1}{4}$ inches (108,887).

Cedar chairs with heavy, elaborately shaped arms and little or no carving were made in Bermuda throughout the seventeenth and early eighteenth centuries. Other characteristic details are the large back panel, barrel turnings, applied molding around the seat, and plain crest rail and rear posts. This example belonged to the renowned mathematician and astronomer, Nathaniel Bowditch (1773-1838) of Salem, whose

The American Practical Navigator, first published in 1802, revolutionized celestial navigation. The chair may have been brought to Salem from Bermuda by one of Bowditch's seafaring ancestors, perhaps during the seventeenth century. New Englanders were heavily involved in the rum and slave trade and also supplied the West Indies with wood products and foodstuffs.





7. *Turkey work couch*. Boston, Massachusetts, circa 1698. Maple and oak. H. $46\frac{1}{4}$ x W. $59\frac{3}{8}$ x D. $20\frac{1}{4}$ inches, S.H. $15\frac{3}{4}$ inches (107,548).

The only seventeenth-century upholstered couch in England or America to retain its original Turkey work (a woven, knotted-pile woolen covering made in England in imitation of Near Eastern textiles), this example was purchased by the Reverend William Bentley from the estate of John Appleton of Salem in 1819. After Bentley's death seven months later, the couch was acquired by the Appleton heirs, who donated it to the Essex Historical Society soon after its founding in 1821.

The couch descended to the Appleton family

from John Leverett (1662-1724), president of Harvard College from 1707 until his death, and it was made for Leverett in Boston soon after his marriage to the widow Margaret Rogers Berry in 1697. The probate inventory of Mrs. Berry's first husband included "Turkey Work for a Couch valued at sixteen shillings," undoubtedly the same textile now on the couch.

Originally, the couch was accompanied by twelve matching side chairs and sported wings, or "falls," on the arms which could be raised or lowered by adjusting iron ratchets attached to the rear posts. It retains its original marsh-grass stuffing and linen webbing and sacking, and traces of multi-colored woolen fringe and brass nailing remain around the edges of the seat and back.



8. *High chest of drawers.* Salem, Massachusetts, 1700-1725. Maple, chestnut, pine. H.61 x W.38 x D.22 inches (131,928).

This high chest of drawers descended in the Gardner family of Salem and is directly related to an even more spectacular high chest once owned by Timothy Pickering (1745-1829) of Salem. The two chests have identical skirt profiles, patterned burl and curled maple veneers, and double bead moldings surrounding the drawers. The Gardner chest has slightly differing turned legs and stretcher profiles. The fiery surface patterns and top-heavy mass of these early Salem examples underscore the abrupt transition from heavy joined case pieces to the cabinet-made works of the William and Mary style.

9. *Chest of drawers.* Salem, Massachusetts, 1720-1750. Pine. H.36 $\frac{1}{4}$ x W.37 $\frac{7}{8}$ x D.19 inches (112,485).

Simple, carpenter-made case pieces furnished most Essex County homes throughout the eighteenth century. They varied little from period to period save for minor stylistic details like moldings or brasses. This example, which was found filled with papers from the Cranch and English families of Salem, has drawers which are butted and nailed, a façade trimmed with half-round molding, and brass drops whose escutcheons are held in place with iron nails. In essence it represents a survival of the William and Mary style at the vernacular level comparable to that of slatback and bannister-back chairs. Originally the chest was painted, but now has a coat of dark varnish.





The Queen Anne and Chippendale Styles: 1730–1785

During the eighteenth century the cabinetmaking trades flourished in Boston and eastern Massachusetts. With the accumulation of wealth through colonial trade, Boston-area patrons had the ability to commission furniture in the latest English designs and the sophistication to appreciate fine craftsmanship. While taste was somewhat restrained in the Boston area—as compared with Philadelphia or New York—the sinuous lines of the rococo were more than competently interpreted by local craftsmen.

The characteristics of the Queen Anne and Chippendale styles have long been recognized and appreciated by furniture collectors and scholars and are well documented by examples in the Essex Institute collection. The Queen Anne style in the North Shore region is identified by chamfered cabriole legs ending in raised pad feet; a distinctively cut skirt on high chests; the use of decoratively veneered surfaces including stringing and a compass star inlay; and a general simplicity in design and form (see figs. 11, 14).

The publication of Thomas Chippendale's *The Gentleman and Cabinet-maker's Director* in 1754, a copy of which is known to have been owned in Salem by Nathaniel Gould, a cabinetmaker, gave cabinetmakers their first published guide to style and design, and many pieces of American-made furniture can be traced directly to plates in Chippendale's book or to others who followed him, such as Robert Manwaring (fig. 21).

In contrast to the usually chaste and simple lines of the Queen Anne style, the rococo of Chippendale was rich in contour and decoration and by the 1780s was developed to its fullest extent. The use of handsomely grained solid mahogany was enhanced by curvaceous bombé, serpentine, or block-fronted form and augmented by carved details based on gothic, oriental, and classical motifs and by large imported brasses (fig. 16) which added to the showiness of the piece. The desk-and-bookcase, or secretary, was a new furniture form introduced during this period, and

in the Boston area reached a stature of elegance which enhanced the reputation of both owner and maker.

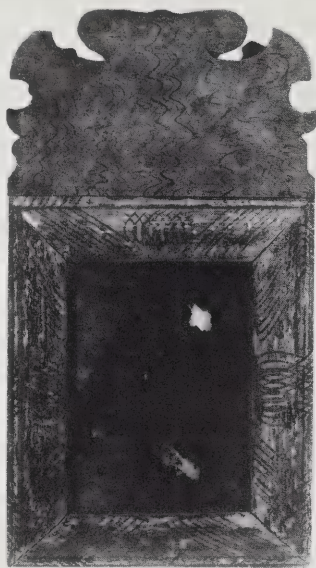
Unfortunately, little is known of the craftsmen and the business practices of the period. Research in the last ten years has turned up many important documents—both in terms of archives and unknown pieces of furniture (see bibliography). Few cabinetmakers signed their work in any way, and even with archival evidence in the form of letters, bills, receipts, or inventories, it is difficult to match pieces of furniture with makers. No piece of eighteenth-century furniture in the Institute collection can be assigned to a maker, although most can be classified as coming from the Boston-North Shore area, with Salem being the largest center of manufacture on the North Shore. The mobility and interrelationship of craftsmen of the period is suggested by an advertisement in the *Essex Gazette* of July 9-16, 1771:

Joseph P. Goodwin, Chair-Maker from CHARLESTOWN, TAKES this Method to inform all Gentlemen and others, that he has just set up his Business a little above the Naval-Office in Salem, where he makes the best Sort of Mahogany Chairs, Couches and easy Chairs, Sofa's, and any Thing in the Chair-making Business. All Gentlemen and others that will favour him with their Custom may depend upon having Work done in the neatest Manner, and served with Fidelity and Dispatch. N.B. He has got two Sorts of Chairs made by him which are called as neat as any that are made in Boston.

Charlestown and Dorchester were important satellites to the central Boston furniture-making community, and both the principal and the lesser-known craftsmen floated between these centers of activity with some freedom. As Mr. Goodwin's advertisement gives evidence, they often went beyond these boundaries seeking a better and different market for their products.

Undoubtedly they introduced or spread specific elements of design and style as they moved about, making our task of identification today even more difficult. Although Mr. Goodwin is listed in Belknap's *Artists and Craftsmen of Essex County*, nothing of him or his work is known. How long did he remain in Salem? Where did he go from here—northwards or back to Charlestown or Boston? Where are the mahogany chairs, couches, and easy chairs of “the best Sort” that he made? There are many questions surrounding the lives, work, and products of the eighteenth-century cabinetmaker which are as yet unanswered.

Anne Farnam



10. *Looking glass.* Northern Essex County, 1725-1750. Pine. H. 12 x W. 6 $\frac{5}{8}$ inches (101,927).

This diminutive looking glass is constructed of picture-frame molding. The crest is attached with two small wooden cleats and wrought iron nails. The calligraphic painted decoration of black lines on a vermillion ground gives something of the color and visual complexity seen in the walnut burl veneer of the high-style imported prototypes for this form of looking glass, although japanned or painted ornament quickly acquired strong stylistic qualities all its own during this period. Traditionally, this example was thought to have been brought to New England from England by one of the early settlers of Topsfield, Massachusetts.



11. *Dressing table.* Salem or Boston, Massachusetts, 1725-1750. Walnut, white pine. H. 31 $\frac{1}{4}$ x W. 33 $\frac{1}{2}$ x D. 20 inches (130,088).

The scalloped skirt and drops of the William and Mary style are here combined with the cabriole legs of the Queen Anne style to produce a form of remarkable vigor. Subtly figured walnut is picked out with a walnut star and string inlays, a specialty of Boston craftsmen during this period. Occasionally, dressing tables, desks, and high chests of drawers would also be embellished with carved and gilt shells.

12. *Tallcase clock*. Marblehead, Massachusetts, 1727-1737. Works by Henry Harmson. White pine, with painted decoration. H. $94\frac{1}{2}$ x W. $20\frac{1}{2}$ x D. $10\frac{1}{4}$ inches (130,285).

This is among the best preserved and most beautiful of early New England tallcase clocks. It was made for John Cogswell (1699-1780) of Marblehead and Haverhill in Essex County. Little is known about the watchmaker, Henry Harmson, who fashioned the works other than the dates of his short working career in Marblehead. However, the probate inventory of his estate, taken in 1737, included a shop and extensive tools and parts on hand.

The dial of Harmson's clock is silvered and surrounded by cast brass ornaments in the spandrels decorated with dolphins and masks. The mechanism tells seconds, hours, and days of the month. The case is fully the equal of the works and is japanned in red and black, in imitation of tortoise shell or perhaps rosewood; the finials and outlines of the case are picked out with gilt stripes.





13. *High chest of drawers.* Salem or Marblehead, Massachusetts, 1730-1760. Walnut, maple, white pine. H.70 x W.34 x D.19 $\frac{3}{4}$ inches (109,438).

Many high chests with slim cabriole legs, flowing, rounded arches in the skirt, and flat tops with cove moldings descended in North Shore families. Their sprightly stance and severe cases are thought to personify the New England aesthetic. This example is embellished with matched walnut crotch veneers and herringbone borders on the drawer fronts; related examples, notably two at the Marblehead Historical Society, have plain walnut drawer fronts and are extremely somber by comparison. The sharp, flaring applied knee brackets are often seen in North Shore work.

14. *Tea table.* Perhaps Salem, Massachusetts, 1725-1750. Walnut.
H.26 $\frac{3}{4}$ x W.36 $\frac{1}{4}$ x D.18 $\frac{1}{2}$ inches (133,583).

One of the jewels of the Essex Institute's collections, this diminutive tea table traditionally belonged to Laura Lambert of Salem. It is a rare, possibly unique treatment of the Massachusetts tea table form. Heavy, complex moldings surround and emphasize the tray top and perch precariously atop slender, delicately modeled cabriole legs. These severe New England interpretations of the Queen Anne style are often truer to the oriental inspiration of the designs than their English counterparts.





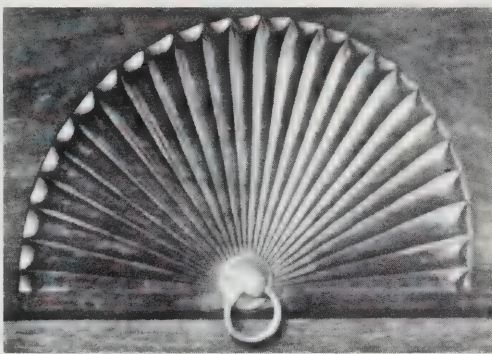
15. *Chest-on-chest*. Salem or Marblehead, Massachusetts, 1760-1790. Mahogany and white pine. H 88 ¼ x W 40 ¾ x D 21 ½ inches (124,043).

Among the typical Essex County features of this example are the squarish, shallow blocking of the drawer fronts and the high-shouldered broken-scroll pediment with round apertures. The complex scrolled contour of the skirt and high, lean finials surmounted by balls strongly resemble those of a Salem chest-on-chest attributed to the cabinetmaker Abraham Watson. Many Massachusetts case pieces have flat pilasters flanking the drawers in the upper case, but the ogee profile of the frieze sections between the capitals and cornice seen here are relatively uncommon.

16. *Chest of drawers*. Salem, Massachusetts, 1770-1790. Mahogany, white pine. H.32 ½ x W.38 x D.19 ¾ inches (4134.94).

One of Salem's best late Chippendale designs was the swept or serpentine-front chest of drawers. Some have canted corners and have been attributed to the cabinetmaker Thomas Needham, but most are severely plain and rely on the play of figured mahogany across the drawer fronts and massive claw-and-ball feet for their effects. This chest has the added advantage of being small and compact in appearance.





17. *High chest of drawers.* Salem, Massachusetts, 1760-1780. Mahogany, white pine. H.86 x W.39 ½ x D.20 ¾ inches (101,793).

Massachusetts Chippendale forms display great continuity with their Queen Anne predecessors; high chests basically were only revamped by the addition of broken-scroll pediments and finials, carved shells, and more complex scalloping of the skirt. Characteristic Salem features on this chest are ovoid ball feet with retracted talons, sharp knees, and flaring applied brackets. These case pieces provide a restrained counterpoint to the more flamboyant blocked and bombé case pieces of Boston and Salem manufacture.

18. *Desk and bookcase*. Salem, Massachusetts, 1765-1780. Mahogany, white pine. H.91 x W. 39 x D. 21 $\frac{3}{4}$ inches (4134.59).

Salem blockfronts tend to display square or slightly rounded blocking, like that seen on the lower section of this desk and bookcase. It is distinguished by its highly figured mahogany, fielded panels on the desk lid, an unusual pitch pediment on the bookcase, and a double pilaster between the bookcase doors, giving the whole an architectural quality. About an inch has been cut off the bracket feet, a not unusual practice to make such a monumental piece fit a low-ceilinged room.



19. *Four-back or slatback chair*. Salem or Marblehead, Massachusetts, 1770-1790. Maple and ash. H.44 ¼ x W.18 ⅞ x D.14 inches, S.H. 16 ¾ inches (101,921).

Although its high-backed profile is reminiscent of the William and Mary style of 1690-1720, this chair is probably the work of a chair maker of the last quarter of the eighteenth century. The lighter, simplified turnings are one indication of this, and the appearance of slatbacks in probate inventories throughout the eighteenth century is another. Chairs with this particular version of the urn-and-ball finial, ring turnings, urns under a blocked seat, and a heavy ball-and-disc stretcher are probably Salem or Marblehead products; the Essex Institute owns another example, and two more are owned by the Marblehead Historical Society.



20. *Comb-back Windsor armchair*. Philadelphia, Pennsylvania, 1760-1780. Poplar, ash, oak, and maple. H.44 ½ x W.28 ¾ x D.16 inches, S.H. 15 ¼ inches (135,130).

For many years part of the collection of the Andover Newton Theological Seminary, this chair traditionally was occupied by the Reverend George Whitefield (1714-1770), noted evangelist of the Great Awakening, who died in Newburyport. The chair is heavily worn; the top edge of the crest is missing, as are most of the left knuckle and the oval turned feet. Nevertheless, it remains an excellent example of a late Philadelphia comb-back with characteristic features: wide, undercut seat; carved ears; elongated, simplified turnings; and original black paint. Philadelphia Windsors were exported to New England in large numbers from the 1740s to the 1790s.



21. *Side chair*. Salem, Massachusetts, 1765-1770. Mahogany, birch, white pine. H. $37\frac{7}{8}$ x W. 22 x D. $17\frac{3}{4}$ inches, S.H. 17 inches (133,002).

The conservative and rather severe lines of this chair are typical of Massachusetts-area craftsmen's interpretation of the Chippendale style. The splat, derived from plate 9 of Robert Manwaring's *Cabinet and Chair-Maker's Real Friend and Companion* (London, 1765), is sculptural in its strapwork, yet plain in its lack of carved detail. Flatly carved foliate motifs on the knees of the cabriole legs and the retracted claw of the claw-and-ball foot are Boston/North Shore regional characteristics.



22. *Table*. Probably Salem, Massachusetts, 1780-1790. Pine with marbled top and graining to simulate mahogany. H. $30\frac{1}{4}$ x W. 42 x D. $22\frac{1}{4}$ inches (101,749).

The traditional story that this table was loaned to Joshua Ward for George Washington's use in his chamber when he stayed with Ward on the night of 29 October 1789, suggests a designation as a chamber table. With its elegant simulated marble top, however, it could have been equally at home in a front hall, parlor, or dining room. Owned by Daniel Oliver of Salem, the table has one drawer on the right side. Its straight fluted legs, c-scroll brackets, and bold serpentine top with slightly canted corners place the table well within the late Chippendale style in the North Shore area.





The Federal Period: 1790–1815

The years following the Revolutionary War marked an era of unsurpassed commercial unity and prosperity for Salem. Due to the strength and speed of her privateering fleet, as well as to the intelligence and foresight of her merchants and sea captains, the town was able to accelerate rapidly in trade following the war. Under the leadership of such mercantile families as the Derbys, enormously profitable trade with the Far East developed and continued to flourish in the West Indies. As a result of the direct and indirect relationship to the sea of nearly everyone in Salem, the enormous benefits attached to this lucrative trade were felt nearly universally in the town.

The great wealth of the merchants and sea captains naturally affected the cultural and artistic life of the town. The Federal era in Salem is noted for its numerous public and private building projects. Fine architectural examples on Chestnut Street, Washington Square, Federal Street, and parts of Essex Street attest to an established Adamesque tradition of refined elegance in Salem during this period. The well-traveled merchants and sea captains furnished their new homes with Oriental as well as European decorative arts and furniture, in addition to domestic objects of graceful execution provided by numerous craftsmen of the town and other nearby communities. Consequently, the Essex Institute's collection of Federal furniture is of high quality and suggests the wide variety and range of forms available in Salem and nearby communities during this period.

A total of sixty-one cabinetmakers and fifteen chair makers are known to have worked in Salem between 1790 and 1820; they provided to the community the majority of its furniture. Despite the large number of craftsmen, the cabinetmaking system was noted for its cooperative rather than competitive nature. Many young craftsmen were perpetuating a family tradition by pursuing careers in

cabinetmaking and chair-making, and several local partnerships, such as the well-known firm of Elijah and Jacob Sanderson, were composed of brothers. Former apprentices frequently remained in Salem to open their own shops and to carry on the local style of cabinetmaking.

Federal-period cabinetmaking shops were served by a great variety of specialized craftsmen and material suppliers. Due to the quantity of their production, large furniture shops could afford to employ such craftsmen as carvers and turners on a full-time basis. In addition, many cabinetmakers, chair makers, carvers, and turners worked independently, providing their services on a piecework basis to the smaller furniture establishments of the town. Thus a sideboard bearing the label of a Salem cabinetmaker probably was not constructed totally by the craftsman to whom the piece is documented; rather, several anonymous craftsmen, such as a carver, turner, painter, and gilder probably aided in the construction of the example. This close interrelationship of furniture craftsmen due to training, shop location, and particularly as a result of the pieceworking system, led to an overall similarity of design and construction of furniture produced in the Salem area in the Federal period.

The furniture produced by this community of craftsmen between 1790 and 1820 may generally be described as neoclassical and is primarily simple in form, lacking in refinement of construction. A wide variety of forms existed in Salem in the Federal period, including tambour and slant-top desks, tilt-top, card, dressing, and sewing tables, sideboards, chests of drawers, chairs, and a variety of beds. However, few forms were unique to Salem, and such nearby towns as Dorchester, Lynn, and Beverly, as well as the city of Boston, were producing furniture very similar in overall design. Local cabinetmakers used ornamental stringing and inlay sparingly; although some craftsmen imported stringing from

Boston, most inlay was made within the various cabinetmaking shops and is somewhat crude in execution and design. Satinwood and birch bellflowers alternating with ovals and dots cut from dark woods are the most common inlays and were employed by such cabinetmakers as Nehemiah Adams, William Appleton, Edmund Johnson, and Elijah Sanderson.

Regional turnings and carvings can be identified. Long narrow turned legs terminating in elongated bulb feet appear in the work of Nehemiah Adams, William Hook, and Thomas Needham of Salem, and Cotton Bennet of Beverly and Salem. Since Joseph True's account book indicates that all these cabinetmakers purchased turnings from him, this regional design trait is probably the result of pieceworking. The common usage of pieceworkers undoubtedly accounts for the similarity of turnings in the work of so many local cabinetmakers. A regional carving style, well defined, in fairly high relief and sometimes employing punchwork detail, is evidently also the result of the pieceworking system. A number of carvers, including the well-known Samuel McIntire, worked in the town and undoubtedly embellished furniture with shells, bellflowers, and baskets of fruit and flowers common to the style.

Despite the general simplicity of their designs, Salem cabinetmakers were not untouched by outside stylistic influences. Three volumes of George Hepplewhite's *The Cabinet-Maker and Upholsterer's Guide* were owned in Salem in 1810. The 1811 inventory of Samuel McIntire lists design books by Andrea Palladio, Batty Langley, Isaac Ware, and William and James Pain. In addition, members of the prominent Derby family purchased furniture in Boston and Philadelphia as well as minor decorative arts examples in France and England. Such pieces could not fail to influence the taste of townspeople and craftsmen.

In keeping with the mercantile tradition of the

town, various marketing methods were utilized by local craftsmen. As in earlier periods, cabinetmakers completed custom orders for individual buyers; additionally, some ready-made furniture was available, and various cabinetmakers kept a substantial number of case pieces and chairs in stock for immediate purchase. As a further extension of the retail market, a number of Salem cabinetmakers shipped cases of furniture to foreign ports for sale as venture cargo. Craftsmen's receipts, ship invoices, and manifests for ships leaving the port of Salem attest to the widespread practice of venture trade among the artisans.

In sum, it is evident that the Salem cabinetmaker in the Federal period was more than just a skilled furniture craftsman. Through close communication and cooperation with other local artisans and merchants, he formed an integral part of the town's commercial environment. His designs reflect both the refined simplicity of local taste and Salem's interrelationship and communication with nearby ports. The development of the retail trade in the nineteenth century can be seen as a symbol of the merchandising tendency of the emerging industrial era, reflected even more clearly in the furniture production of the Empire period.

Margaret Burke Clunie



23. *Side chair.* Salem, 1790-1810. Mahogany. H.38 x W.21 ½ x D.18 ½ inches, S.H. 16 ½ inches (103,713).

Beginning about 1790, shield-back side chairs, such as the example illustrated here, appear to have been a most popular form in New England. Though lacking in inlay, this multiple-ribbed shield back is adorned with delicately carved baskets of fruit and trailing vines, motifs which commonly appear on architectural details and on high quality furniture, such as chairs, sofas, and card tables produced by Salem-trained craftsmen during the Federal period.

24. *Card table*. Boston region, ca. 1800. Mahogany with mahogany veneers. H.29 ½ x W.35 ½ x D.17 ¾ inches (124,439).

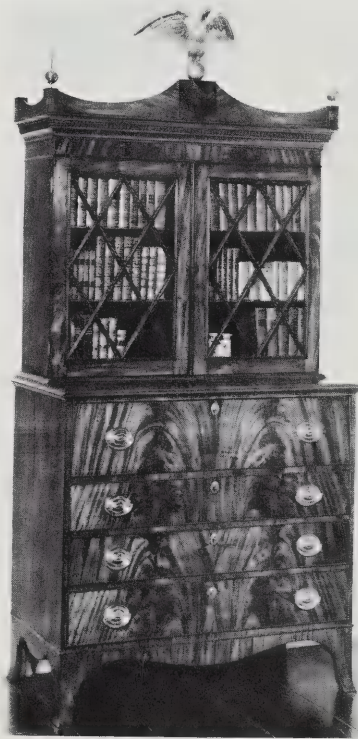
Throughout the eighteenth century, the playing of card games such as whist, 100, and quadrille, was extremely popular, and cabinetmakers provided a wide variety of card tables to satisfy contemporary taste. The particular form illustrated here was listed in the late-eighteenth-century price books as a “square card table with Ovalo corners,” while Thomas Sheraton referred to the type as a card table with “sash plan corners.” The form was certainly known in Salem; twice in 1803 the cabinetmaker Jacob Sanderson paid his shopworker Thomas Hodgkins eight dollars for “making 2 sash cornard [sic] Card tables.”

Card tables were generally made in pairs and, as illustrated in contemporary prints, were often placed against the wall as side or pier tables when not in use. Federal-period card tables made in New England were often veneered with satinwood or mahogany on a frame constructed of white pine. The high quality of the Essex Institute card table is indicated by the tapered feet, a generous use of stringing and banding and the well-defined inlay urn appearing in the central panel; though most stringing and inlay were made locally, cabinetmakers occasionally purchased such decorative detailing from the Boston firm of John Dewhurst.

25. *Desk and bookcase*. Salem, 1805-1820. Mahogany. H.75 x W.39 x D.18 ¾ inches (108,862).

Although the slant-top desk was popular in the middle of the eighteenth century, by 1800 it was regarded as old-fashioned and was rarely constructed except in rural locations. Among the

several furniture types designed to replace this obsolete form was the desk and bookcase, equipped with a secretary drawer for writing; the flat-fronted drawer, according to George Hepplewhite's, *The Cabinet-Maker and Upholsterer's Guide* of 1788, provided accommodations for writing, “by the face of the upper drawer falling down by means of a spring and quadrant, which produces the same usefulness as the flap of a desk.” The small desk and bookcase illustrated here is equipped with the newly fashionable secretary drawer. Though lacking in inlay and stringing, the high quality piece is ornamented by the finely grained mahogany veneers adorning its surface. Desks and bookcases were popular in Salem, as they were in other areas during the Federal period, and ranged generally in price from twenty to one hundred dollars, a considerable sum in the early nineteenth century.





26. *Armchair*. Salem, ca. 1801. Mahogany. H.34 x W. 21 x D.18 inches, S.H. 18 inches (123,169).

Side chair. Salem, ca. 1801. Mahogany. H.37 ½ x W. 20 ½ x D.17 ½ inches, S.H. 17 ½ inches (132,948).

These chairs, which descended in the Nichols family, are thought to have been commissioned by Jerathmeel Peirce at the time of the redecoration of the east parlor of his home on Federal Street in preparation for his daughter's wedding in 1801. At that time, Samuel McIntire was employed to decorate the parlor with woodwork carvings in the latest fashionable taste; it is considered likely that McIntire also designed the furniture to accompany the interior decoration.

The design of the armchair, one of several now in public collections, derived from a "Parlour Chair" illustrated in Plate 33 (dated 1792) of Thomas Sheraton's *Cabinet-Maker and Upholsterer's Drawing Book*.

The side chair also exhibits the direct influence of an English design source, for it is patterned after Plate 9 of George Hepplewhite's *Cabinet-Maker and Upholsterer's Guide*. Several sets of chairs with square backs ornamented with interlaced gothic arches are known to exist in Salem, where the design was popular.

Both chairs display carving motifs, such as bellflowers, baskets of fruit, bowknots, and star-punch work, which are characteristic of Salem craftsmanship.



27. Bedpost detail from Peirce-Nichols House bed, showing detail of carving. Mahogany (123,708).

This bedpost, carved in bold relief, indicates the high level of craftsmanship evident in Salem Federal furniture. Neoclassical in derivation, the

vigorously carved foliate designs, swags, and flowers are motifs appearing frequently on Salem furniture and architectural details. An additional regional feature is the star-punch work patterning the flat surface of the bedpost. Although the most prominent craftsman to work in Salem during this period was Samuel McIntire, several additional carvers, including Joseph True, F. Stokes, and Daniel Clarke probably aided in the proliferation of the local carving style. The bed is listed in Jerathmeel Peirce's 1827 inventory and may have been made in 1801-1802 at the time the house was redecorated.

28. *Armchair*. Salem, ca. 1805. Mahogany. H. 43 ½ x W. 23 x D. 19 ¼ inches, S.H. 15 inches (4134.69).

High-back open-arm upholstered chairs such as the example illustrated here were generally referred to in the Federal period as lolling chairs and represented the most distinctively American furniture form to evolve during this era. Although similar chairs were produced in France and England from the seventeenth century through the third quarter of the eighteenth century, the form lost its appeal soon after this date; in America the chair continued to develop and was especially popular in Massachusetts. Few documented examples are known to exist outside of New England.

The high upholstered back and seat of the piece were ideally designed for "lolling" or relaxing and attest to the increased interest in comfort in the later eighteenth century. Though the well-proportioned armchair illustrated here is decorated with carving and a star-punch background of the Salem regional variety, the motifs are flatter and lack the vitality of more sophisticated local examples.





29. *Chest of drawers with looking glass.* Boston region, 1805-1810. Mahogany with bird's-eye maple and satinwood veneers. H.43 ½ x 45 x 25 inches (dimensions of case) (122,350).

This superior chest of drawers with looking glass has a reliable history of descent in the family of Elizabeth Derby West, the daughter of Elias Hasket Derby, and attests to the degree of sophistication and taste of the highest levels of North Shore society. Although Derby and his family did patronize Salem cabinetmakers, an examination of the surviving bills indicates that the majority of the cabinetwork executed by local craftsmen was modest in nature. The Derbys ordered such items as window cornices, pier glasses, wallpapers, and carpets from London. Several family members commissioned chairs from Philadelphia, while other furniture and decorative arts items were purchased from the cabinetmaking centers of Boston, Roxbury, and Dorchester. Although the chest of drawers in the Essex Institute collection is not documented to a particular craftsman, it was at one time attributed to the Boston cabinetmaking firm of John and Thomas Seymour. With its unusual combination of the decorative devices of painting, carving, and inlay and its outstanding level of craftsmanship, the piece more generally relates to several similar chests of drawers which have survived in the Boston-North Shore region.

30. *Chest of drawers.* North Shore of Massachusetts or Portsmouth, New Hampshire, 1790-1810. Mahogany with mahogany and birch veneers. H.37 ½ x W.41 x D.21 ½ inches (122,352).

By 1792, the term “bureau” was utilized in America to describe a four-drawer chest of drawers, a very popular form during the Federal era. The piece illustrated here represents the highest level of craftsmanship produced on the North Shore or in the Portsmouth area during this period; the contrasting patterns of the stringing, banding, and richly figured veneers produce a surface richness of great visual appeal. The drop panel or tablet appearing on the skirt of the piece is a characteristic of the locale; the gently bowed front and French feet are additional refinements to the design.



31. *Desk and bookcase.* North Shore, 1805-1810.
Mahogany with mahogany and birch veneers. H.66 x
W.36 x D.20 inches (122,353).

Although frequently associated with the Baltimore area, decorative reverse painting on glass panels such as those adorning the bookcase of this piece do appear on North Shore furniture. The ornamental motif of a crossed bow and sheaf of arrows frequently decorates pieces of regional construction. Though the piece is simple in form, the cabinetmaker has made maximum usage of the contrasting bands of veneer to highlight the spare geometric design of the desk and bookcase.

32. *Table.* Boston region, 1810-1815. Mahogany and birch. H.30 x 18 inches (diameter of top) (124,788).

This small table is unusual both for its circular shape and for the quality of its execution. An able cabinetmaker has carefully balanced the delicate proportions of the piece, resulting in a handsome interplay of the individual elements of its design. The contrasting veneers, finely turned and reeded legs, and round platform to display decorative objects enhance the overall circular form of the piece.



33. *Chamber table.* Salem, 1810-1815. Mahogany and mahogany veneer. H.34 ½ x W.37 ¼ x D.18 ½ inches (130,932).

This sophisticated table exhibits many of the qualities of high-style Salem furniture. The stiles above the reeded legs are decorated with grapes and leaves on a star-punch background, a feature commonly associated with the region during the Federal period. Additionally, the piece displays fine turnings and carefully matched veneers. A remarkably similar piece is included in the M. and M. Karolik Collection of the Museum of Fine Arts in Boston.



34. *Bedstead and cornice.* Jacob Sanderson, (1758-1810), Salem, 1807. Mahogany and pine. 7' x 4'10" x 6'6" (122,349).

Although this bed is not signed or labeled, a probable case can be made for Jacob Sanderson as its maker. The piece was purchased in the 1890s from the daughter of Aaron Waitt and given to the Institute in 1935. A bill, in the Augustus Ropes Papers at the Essex Institute, states:

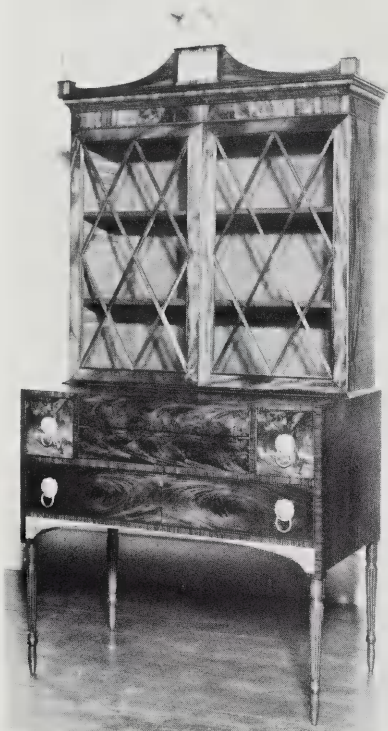
<i>Mr Aaron Waitt to Jacob Sanderson Dr</i>	
<i>1807 March 5 to Bed Cornish</i>	\$ 4.00
<i>to Painting & Gilding Said Cornish</i>	4.25
<i>June to pd. for 3 Carved Sheeves wheel</i>	
<i>and guelding the same after the two above</i>	
<i>charges on same</i>	3.50
	\$11.75

*Rec'd payment
Jacob Sanderson*

Because the description on the bill matches the decoration of the bed, and because the piece came to the Essex Insitute through the daughter of Aaron Waitt, it is likely that the bed was made by Jacob Sanderson in 1807.

Six years younger than his brother Elijah, Jacob Sanderson was born in Watertown. In 1779 he joined his brother in the establishment of a cabinetmaking firm in Salem. Unlike Elijah, who actively participated in the venture cargo trade, Jacob assumed control of the shop management, overseeing workers and tools and purchasing lumber, hardware, and tools from other cabinetmakers. During the Federal period, the Sanderson brothers probably operated the most successful cabinetmaking shop in Salem and employed numerous craftsmen to assist them in their trade.

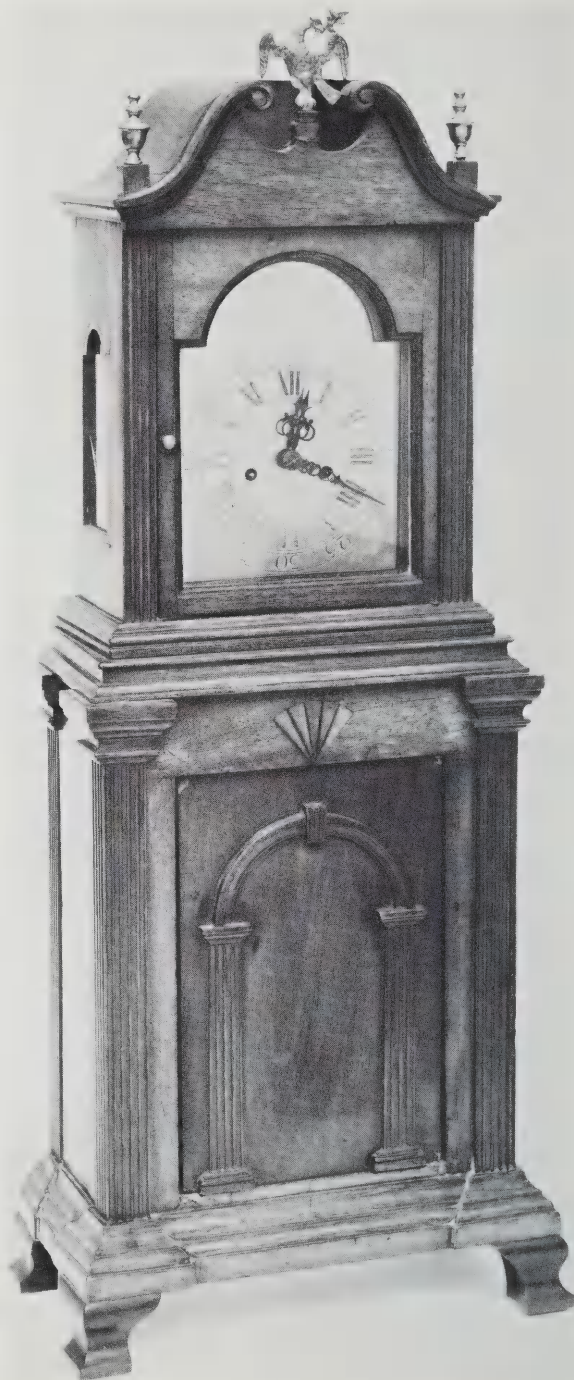




35. *Desk and bookcase.* Cotton Bennett (1786-1859), Beverly, 1809. Mahogany, mahogany and satinwood veneers, white pine. H.87 ¼ x W.42 ⅛ x D.22 ⅜ inches (130,625).

This high-quality desk and bookcase is signed three times in ink on top of its base: "Cotton Bennett" and "E.1809." Prior to 1808, Bennett arrived in the Salem area from New Hampshire; he was a member of the Salem Charitable Mechanic Association, and in 1817 his shop was located on Cabot Street.

The piece is notable for its turned and reeded legs terminating in elongated bulbous feet, a feature also appearing on furniture examples documented to the Salem cabinetmakers Nehemiah Adams, William Hook and Thomas Needham. All four craftsmen purchased



quantities of turning, including turned legs, from the independent pieceworker Joseph True, who arrived in Salem from New Hampshire in 1809, and it is likely that True supplied the legs for this desk and bookcase. Successful pieceworkers like True, supplying Salem's extensive retail market with carving and turning, undoubtedly account for the striking similarity among pieces made by different local cabinetmakers and for the consequent evolution of a recognizable regional furniture style.

Rods were originally placed behind the glazed doors of the upper section of the piece to support fabric. The desk was owned by the Shreve family for many years and at one time was housed in the Dodge-Shreve House at 29 Chestnut Street, Salem.

36. *Shelf clock.* Daniel Balch (1734/5-1790), Newburyport, 1785-1790. Mahogany. H.30 x W.11 $\frac{7}{8}$ x D.6 inches (134,726).

A recent addition to the Institute's extensive clock collection, this exquisitely detailed shelf clock has diminutive architectural features reminiscent of late Chippendale furniture (see fig. 18). The bracket feet have been added at a later date. Daniel Balch, senior, died in 1790, bequeathing to his son Daniel, Jr. (also a clock maker) his "south dwelling house" and to his son Thomas Hutchinson Balch "my workshop. . . my working tools & all my watch furniture with the Desk I usually keep it in," amongst other items in the estate.



37. *Spinet*. Samuel Blyth (1744-1795), Salem, ca. 1785. Mahogany. H.33 x W.71 x D.26 inches (1,575).

This spinet is thought to have been made by Samuel Blyth for Margaret Barton, whom he billed in 1786, "to making a Spinnett for her Daughter £18-0-0." The piece is inscribed on the keyboard, "Samuel Blyth Salem Massachusetts fecit," and was donated to the Essex Institute in 1866.

Together with his younger brother Benjamin (b. 1746), Samuel Blyth was a versatile artist-craftsman in Salem during the Revolutionary War period; although, as a result of his pastel portraits, Benjamin is the better known of the pair, Samuel frequently appears in local business accounts of the period as a house,

ship, and fancy painter. An organist for St. Peter's in Salem from 1760-73, Samuel Blyth was noted for his interest in music, as evidenced by the spinet which bears his name.

38. *Bureau*. Attributed to William Hook (1777-1867), Salem, 1820. Mahogany with mahogany and maple veneers. H.49 $\frac{3}{8}$ x W.43 $\frac{3}{8}$ x D.22 $\frac{1}{4}$ inches (124,788).

This bureau and a matching chamber table at the Essex Institute are nearly identical in design and construction to those now in a private collection which were ordered by George Hodges of Salem in 1819 from William Hook; thus, the Institute pieces have traditionally been attributed





to that noted Salem craftsman. Hook arrived in Salem from New Hampshire in 1796 and worked with Edmund Johnson for two years. Between 1798 and 1799 he was employed by Elijah Sanderson, for whom he worked by the piece. Hook established his own business in 1800 at the corner of Essex and Court Streets, although he subsequently changed locations on several occasions. Little is known about the organization of Hook's cabinetmaking establishment, except that he utilized the carving and turning services of Joseph True. Hook was active in the venture cargo trade and shipped furniture for sale at least as early as 1803. Hook's many patrons included John Derby, Francis and John Peabody, the White family, Judge Story, Captain James King, and Benjamin Nichols. This bureau was made for Mr. and Mrs. Nathaniel Saltonstall, who were married in 1820, and indicates the change in style occurring in Salem furniture by that date. The saber legs, exciting profile of the backboard mounted with ornamental brasses, lavish use of veneers and nearly free-standing columns with finely carved capitals attest to the high level of quality Hook generally attained in this work.





Furniture in the Revival Styles of the Nineteenth Century

The recent enthusiasm for “Victorian” art and artifacts has led to a reassessment of the art and culture of the nineteenth century, suggesting that the period is a fruitful area of pursuit. The collection of nineteenth-century furniture—beyond 1815—at the Essex Institute is relatively small when compared with its other holdings, and a few notable items have been recently acquired. The Institute and its benefactors have traditionally turned their backs on the aesthetic values of industrial products, including furniture, a situation our collecting goals of today should seek to reverse. The Institute, like most New England historical societies, was founded during the initiation of the industrial revolution in America and achieved its greatest cultural influence at the peak of regional participation in that revolution, and the collections generally reflect an escape to a past era when life was more rural than urban-industrial and Anglo-Saxon antecedents were unchallenged. In particular, the furniture of earlier times was a symbol of simplicity, with its handsome woods, restrained form and decoration, and its “hand-crafted” appearance, when compared with the observed excesses of style and decoration on furniture made possible by use of the machine in the Victorian era.

During the second half of the nineteenth century a number of factories in Essex County produced furniture for the Boston and New York market. As Margaret Clunie has suggested, the cooperative nature of furniture production—the pieceworking system—in the Federal period set the stage for full-scale industrial production beginning in the 1830s and 1840s. When the first Salem Directory was published in 1837, there were seventy-one men listed as “Cabinetmakers,” seventeen of whom worked at 199 Essex Street in the firm of Kimball and Sargent. This figure does not include the carvers, chair or pianoforte makers, or upholsterers listed, nor does it count two “furniture ware rooms,” the

beginnings of the merchandising phenomenon that took over in the second half of the century.

Large-scale furniture manufacturing occurred elsewhere in the county, particularly in Manchester, where according to the 1860 census of manufacturers there were fourteen firms employing 144 men. Three of the firms were powered by steam, as was the company of Allen and Webber in Beverly which employed 100 men producing “tables, chamber sets, bookcases, side boards and all other kinds of cabinet work.” These firms not only produced furniture for mass distribution, but they also took special orders for larger urban firms, as the local Manchester paper, *Beetle and Wedge*, noted in June, 1877:

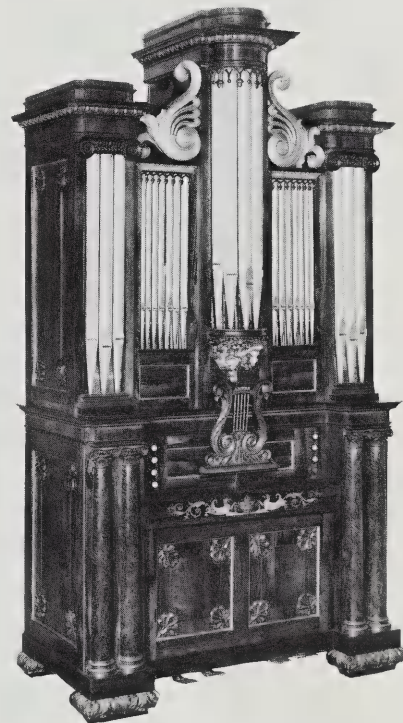
W.E. Wheaton, Esq., has received an order from Boston for a mantel piece, buffet & c., Victor Chamois’s design, and one of that artist’s greatest efforts, rich in carving and profuse in carving, requiring no common skill to execute it; but that firm is, we believe, equal to the task, and it is refreshing to know that in these days of steam-pressed wood, patent saw-dust, papier-mache carving, gig-sawing, electro-tint ornaments, there are some whose means and love for the artistic will not be satisfied with the dull, tedious and constrained lines of the machine cutter, but will encourage the soul-inspired pencil and chisel in bringing out something new and beautiful.

The Victorians themselves were obviously uncomfortable with the freedom of the machine process, and during the second half of the century numerous articles and books on taste and good craftsmanship were published for broad audiences, in an effort to curtail the excesses of “gig-sawing” and “electro-tint ornaments.”

It is evident from existing documentation—bills, newspaper advertisements, account books, photographs—as well as from furniture known to be made in Essex County that the manufacturers were stylistically up-to-date in their production. All of the mid-century revival styles were adopted, and the French taste in the rococo and renaissance revivals prevailed. Israel Fellows,

Salem’s leading manufacturer, was able to advertise in the *Salem Gazette* beginning 4 May 1860, that he had “engaged the services of M. JOHN DROITT, the celebrated Designer and Carver, recently from Paris, and will continue to furnish PARLOR, LIBRARY, DINING-ROOM, AND CHAMBER FURNITURE, made of the best seasoned wood, in the most desirable and fashionable styles and patterns. . . .” Complete decorating services were provided by Fellows and others in this era, and old photographs document some notable Salem interiors of the late nineteenth century. Whether the furniture was produced locally or by Boston firms is a question yet to be answered, but it is clear that Essex County residents had the wealth, the interest, and the knowledge to furnish their houses with the latest style furniture—much of which was produced within the county.

Anne Farnam



39. *Chamber Organ*. George G. Hook (1805-1881), Salem, 1827. Rosewood and rosewood veneer, bird's-eye maple and gilded white pine. H 106 x W 57 ½ x D 27 inches (121,867).

During his lifetime George Hook, in partnership with his brother Elias (1807-1880), built nearly six hundred organs. Their shop was first located in Salem and then in Boston. An engraved brass plaque on the keyboard states "George G. Hook, Maker, Salem" and this organ is believed to be the first one Hook built. Made for W.W. Clapp of Boston, the organ was later used in a church and resold to the Hook factory for a newer model in 1871. It must have been much prized by the family, for it was bequeathed to the Institute by George Hook's daughter, Maria. George and Elias Hook were the sons of cabinetmaker William Hook, and we would like to believe that William had a hand in the creation of the handsomely articulated Empire style case.



40. *Washstand*. Kimball and Sargent, Salem, 1820-1830. Mahogany, mahogany veneer and white pine. H.40 ¼ x W.20 ¼ x D.18 ¾ inches (122,394).

Labeled pieces of furniture, such as this handsomely simple late Sheraton style washstand, are a rarity to be cherished by the furniture collector and scholar for their ability to document other similar works to a particular

maker or region. Abraham Kimball and Winthrop Sargent are known to have been located on Essex Street opposite Union between 1821 and 1829 and to have been partners in the furniture business until about 1842. The sculptural form of this washstand is accentuated by the lack of three dimensional carved or applied decoration and the craftsman's use of the wood grain. The severely plain interpretation of style is typical of other cabinetmakers in Salem of the period, as in the work of William Hook and Mark Pitman. The early classical revival lingered late in Salem and neither cabinetmakers nor architect-builders embraced the more flamboyant Greek Revival style with great enthusiasm.

41. *Tilt-top table*. Joseph True (1785-1873), Salem, 1845-1850. Mahogany. H.30 $\frac{3}{4}$ x W.28 $\frac{1}{2}$ inches (diameter of top) (133,540).

This unusually carved tilt-top table descended in the family of Joseph True, the Salem carver, whose account book, detailing his work from 1811 to 1859 when he left Salem, is one of the few documents of this period of Essex County furniture-making. True executed a number of commissions for Francis Peabody of Salem, and the recent discovery of Peabody's copy of Arrowsmith's *House Decorator and Painter's Guide* suggests that True had access to his extensive library of art and architecture. The flat, languidly carved detailing in the pedestal of this table, as well as carving on other furniture attributed to True, is close in spirit to a number of Arrowsmith plates.

41A. Plate LV from H.W. and A. Arrowsmith, *The House Decorator and Painters Guide* . . . , (London: Thomas Kelly, 1840). A copy signed "Francis Peabody/London. Nov. 7./1844" is in the Essex Institute library.



42. *Sofa*. Probably New York, c. 1860. Walnut. H.47 x W.81 x D.22 inches, S.H. 14 inches (123,210.1).

As one piece of an entire suite of parlor furniture, this handsomely carved sofa exemplifies the mid-nineteenth-century rococo revival style at its peak. Thought to have been part of the furnishings of the Daland house (now the Essex Institute library), the sofa and matching arm and side chairs have a sinuous gracefully shaped form, with finely carved details of shell and foliate motifs linked together in an over-all design by well-articulated flowing cyma curves.





43. *Center table.* Possibly made by Israel Fellows, (1816-1883) Salem, 1869. Rosewood and walnut veneers with a variety of inlaid woods. H.31 x W. 48 ½ x D.33 inches (133,987).

A beautifully inlaid and carved center or parlor table was part of an entire house of furniture and interior decorations ordered in 1869 from Israel Fellows by the Lynn shoe manufacturer Samuel Mansfield Bubier. The table and a companion “dwarf cabinet,” also given by the Bubier family along with the original bill of sale (see p. 63) are

in the French Renaissance Revival style, popular in America immediately after the Civil War. There are a great many questions to be raised about furniture of this period as exemplified in this documented table. The most important one here is: did Israel Fellows have the technical and artistic skill in his cabinet shop to execute such a sophisticated piece of furniture, or did he import it in whole or in part from New York, Europe, or elsewhere?



Imported Furniture

Although furniture imported from England, Europe and the Orient forms a small part of the Essex Institute collections, it is nonetheless important to consider separately because of Essex County's role in overseas trade during the eighteenth and nineteenth centuries. While ceramics, textiles, foodstuffs, and other miscellaneous wares were the bulk of the trade goods imported, there was also consistent interest in furniture of all types. Oriental lacquerware was perhaps the most prized, but because of Salem's far-reaching trade connections in South America and the West Indies, Great Britain, Russia, and on the European continent, as well as in China, Japan, India, and other eastern regions, pieces of furniture and other household goods—both decorative and utilitarian—came from around the globe.

The accumulation of wealth from the West Indies trade and privateering during the Revolutionary War provided venture capital for the development of trade in the 1790s and early 1800s. The voyage of Elias Hasket Derby's *Grand Turk* in 1785 was the first of many to China and the Far East from Salem. With the exception of the years of the Jeffersonian Embargo and the War of 1812, during which time American trade abroad was considerably stifled, an average of thirty to forty-five American ships a year put into Canton, and this figure did not count the many other important areas of East Indian trade. Until the 1820s, when the largest (and therefore most profitable) ships were too large to put into her harbor, Salem enjoyed tremendous prosperity from foreign trade, and her citizens developed a taste for exotic artifacts from distant places. In 1799 the East India Marine Society was formed, its membership limited to those who had navigated around the Cape of Good Hope or Cape Horn. Among other things, the members were charged with bringing back exotic curiosities for the establishment of a museum, today renamed the Peabody Museum of Salem.

Furniture which can be traced to a particular owner or voyage is of great interest to scholars and collectors. Two such pieces in the Institute collections are a dressing table brought from China by Captain William Gray (fig. 47) and a small tilt-top tea table which came from Japan in the ship *Margaret* in 1802 (fig. 46). Their forms are derived directly from English or European furniture sources, which was typical of export furniture of the early period. It is not now known whether Chinese cabinetmakers copied from actual pieces of furniture or from published sources such as the design books of Thomas Chippendale, Thomas Sheraton, George Hepplewhite, Thomas Hope, or any number of French sources. The variety of European forms copied, often with accuracy, suggests some availability of printed sources. A small nest of tables, also in the Institute's collection, is derived from plate 75 "Quartetto Table," in Sheraton's *Cabinet Dictionary*, but has a definite Orient, but oriental flavor in its lacquered surface and paw feet, both a variation on Sheraton's design. In addition to a number of substantial pieces of Chinese export furniture (chairs, tables of all uses, desks, sofas) the Institute's collections contain an infinite variety of small boxes for sewing accoutrements, jewelry, fans, gaming, writing, tea, coffee, or snuff storage, as well as several handsome leather-covered, brass-studded trunks. These trunks, two of which are labeled "Ahning" are the only labeled export examples in the collection. Little is known of the manufacturers or decorators of export furniture, and regional characteristics as such are nonexistent.

The importation of the small tea table, while atypical in that it came from Japan at a "precontact" date, provides an interesting case study of an export cargo. Brought to Salem in the ship *Margaret* by Samuel Derby and Benjamin Pickman, the table was one of ten imported, according to the customs entry form now in the Essex Institute's records: "Ten boxes contg. ea. a

round Table." Other decorative arts identified were 22 knife boxes, 12 tea trays, 2 screens, 4 toilet chests, 1 cabinet, 5 writing desks (probably small lap desks), 2 jewel boxes, 260 waiters, 1 glass tea set, teapots, a bottle stand, 12 boxes "Japaned ware" (which also included china and glassware in their contents), and 43 boxes and 6 bundles identified only as "Lackered ware." Silk, brooms, and blankets were three other cargo items, in addition to small amounts of rice and tea. By far the largest part of the cargo was 813 picol coffee (approximately 50 tons), clearly the means by which Derby and Pickman expected to make money on the voyage. While most of the furniture is identified, one cannot help but wonder of what the quantities of "Lackered ware" consisted—perhaps they were mostly small items for the dining table. Dr. Bentley, our indefatigable recorder of Salem, noted down James Devereux's return from Japan two years earlier in his diary, 23 June 1800: "At Capt. Devereux's in Salem, I received such things as he had lately brought from Japan. He is the first person who has made a voyage thither from Salem. He exhibited such things as engaged his attention. The Stone Tables, Tea Tables, Servers, Knife Cases, Small Cabinets, had no other recommendation than the excellent Lacquer gave them. Some were black & the best, others of shining snuff color. One Tea Board measured its greatest length 3 feet 10 inches."

The taste for lacquered surfaces was prevalent in the earliest period of export ware, and while it continued throughout the nineteenth century, there was also an interest in the many exotic and beautifully grained woods available in the Orient. A major change in taste occurred in the second half of the nineteenth century, when there was a greater interest in furniture more Chinese than European in form—highly carved and decorated in richly colored woods (see fig. 51). Such pieces could provide a needed "oriental" accent in a Victorian parlor or dining room. This taste for

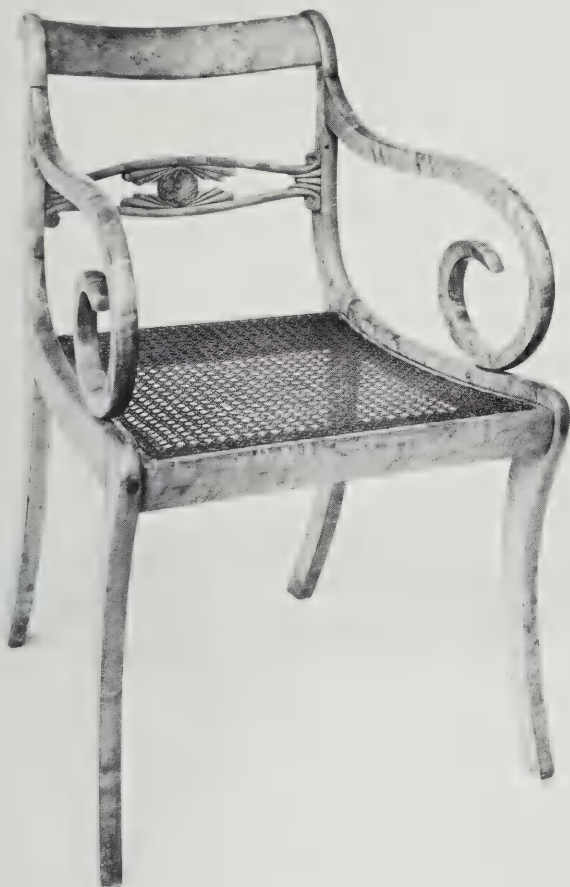


oriental design was satisfied not only by Chinese export furniture, but also by highly carved chairs, sofas, and tables from India, often designated as “Bombay” furniture, which became popular in the 1870s and 1880s. The Institute owns several pieces of Bombay furniture—unfortunately none with a nineteenth-century history—as well as several very handsome, large carved pier and parlor tables, with marble tops typical of late Chinese manufacture.

Documentation of the taste for oriental furniture and other decorative arts during the late

eighteenth century and the entire nineteenth century is well preserved in the Essex Institute collections, as it is in other Boston-area museums, for Boston and Salem at times dominated the China Trade. Artifacts with reliable histories of ownership, thousands of original letters, invoices, and orders, and detailed customs house records are only just beginning to be investigated by scholars interpreting America’s early relationships with China and the Orient.

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44. *Parlor set*. Made in Italy, 1825. Italian soft wood, painted and gilded (125,737).

A large sofa, two chaise lounges, two window settees and six side chairs make up this boldly styled Empire parlor suite sent to Catherine E. Peabody (1808-1883) at her wedding to John Lowell Gardner in 1826. Catherine's father, Joseph Peabody, was one of Salem's most prosperous merchants at the time, and his Leghorn business correspondent, Patrizio Fillichi, was the donor of what must have been an unusual gift. The heavy interpretation of the classical motifs contrasts vividly with American examples of the same period.

45. *Armchair*. By tradition made in Antigua, c. 1820. Bird's eye maple. H.31 x W.17 x D.17 ½ inches, S.H. 17 ½ inches (105,402).

Perhaps brought to Salem in 1826 at the time of her marriage by Mrs. John C. Lee who was born in Antigua in 1804, this armchair is one of a set of chairs used at 14 Chestnut Street, Salem. Its light yet bold interpretation of the classical style is reminiscent of the designs, first published in 1806, of the Englishman Thomas Hope.

46. *Tilt-top tea table*. Japanese, 1802. Lacquer with mother-of-pearl inlay and painted decoration. H.29 ½ x 24 inches diameter of top) (133,147).

Imported into America in the ship *Margaret* by Samuel Derby and Benjamin Pickman, this small tea table has a history of descent in the Pickman family. As American trade with Japan was not officially opened until the mid-nineteenth century, the ship's cargo was probably acquired through the auspices of Dutch traders. Another similar tea table in the Institute's collection was brought to Salem in the ship *Franklin* in 1800.



47. *Poudreuse or Dressing table*. Chinese, c. 1800. Black lacquer and gilt on Asian softwood. H.35 x W.38 ½ x D.23 inches (133,000).

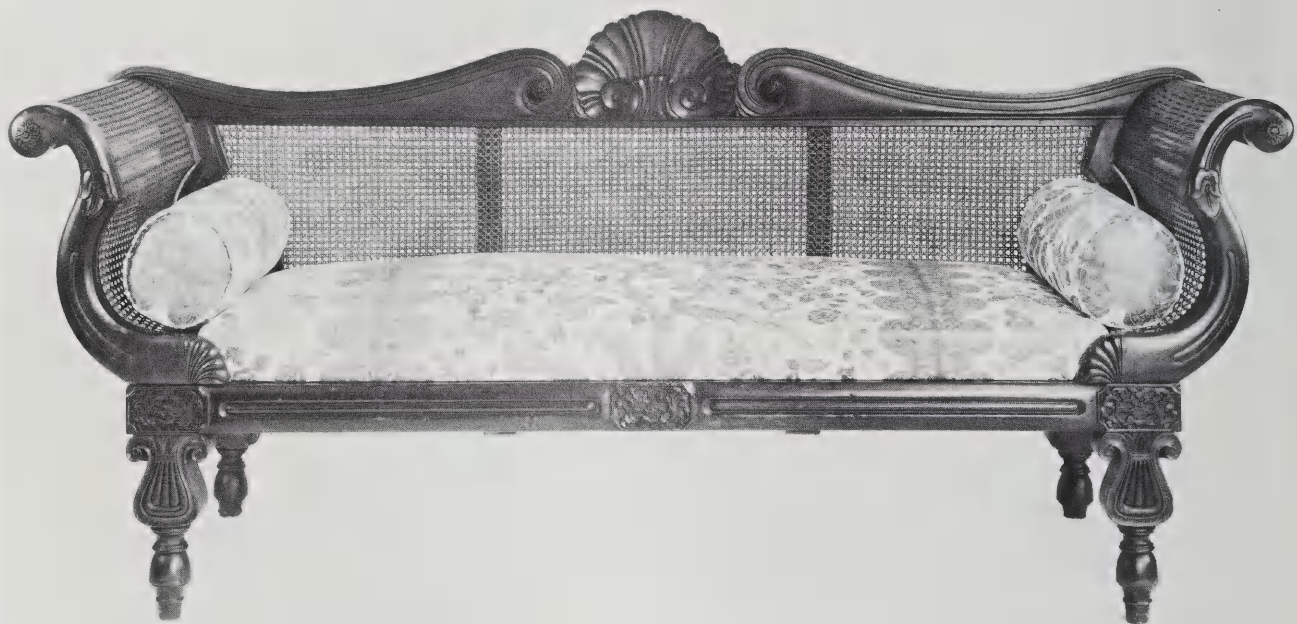
This late interpretation of Thomas Chippendale's serpentine front "knee hole bureau table" was brought to Salem about 1800 by Captain William Gray (1750-1825). The top is composed of two hinged leaves that open to reveal small compartments and a mirror which lifts up at the back. The painted flowers and grape leaf pattern are typical of Chinese export lacquerware of the first decades of the nineteenth century.





48. *Gentleman's desk and dressing table*. Chinese, c. 1810.
Camphorwood. H.36 x W. 35 ½ x D.22 ¾ inches
(107,543).

The compartmented top section lowers into the case and is covered when closed, creating a compact and handsomely simple, portable piece of furniture. On the horizontal surface of the top section are more small compartments and a mirror which lifts up above the diamond-paned glass door, thus forming the dressing table. Captain William Cleveland of Salem commissioned this unique desk, and by tradition had a hand in its design. He undoubtedly used it on shipboard, hence its multipurpose construction.



49. *Sofa*. Chinese, 1820-1840. Teak. H.32 x W.72 ½ x D.24 inches, S.H. 15 inches (125,299).

By family tradition this boldly styled Empire sofa was owned by Benjamin Joy (1757-1829) of Boston, who was appointed the first consul general to Calcutta by George Washington. A prominent merchant in India and the Orient in the late eighteenth century, Joy was also one of the “Mt. Vernon Proprietors” who first developed Beacon Hill. In 1797 he married Hannah Barrell (1773-1842), daughter of the wealthy merchant Joseph Barrell. Although stylistic characteristics

of the sofa—the lyre-shaped arms, the heavy carved lyres that form the legs, and the boldly carved central shell—suggest a much later date than Joy’s consularship, it could have been imported by him in the late 1820s or purchased by his wife, who outlived him by almost twenty years.



50. *Side chair.* Bombay, India, 1850-1860. Teak. H. $35\frac{1}{4}$ x W. $17\frac{1}{2}$ x D. $15\frac{1}{2}$ inches, S.H. $15\frac{1}{2}$ inches (106,142).

The flowing rococo-revival form of this side chair combines well with the intricately carved leaf-and-vine pattern typical of Indian design. With shape and carving reinforcing each other in this manner, it is easy to see why oriental furniture appealed to Americans during the second half of the nineteenth century, when there was hardly a domestic interior surface left untouched.





51. *Side chair*. Chinese, c. 1850. Teak with leather upholstery. H.52 x W.20 x D.19 inches, S.H. 16 inches (126,796).

According to family tradition, this great chair was brought to America in 1857. It belonged to Daniel N. Spooner, an agent for Russell and Sturgis Company in Hanchow, China and was used in his house there. With its high back,

flamboyantly carved crest and skirt, it is more oriental than western in style and form, suggesting that it was not made specifically for the western market. Much furniture of this type must have found its way into American homes in China and subsequently came back to the United States.



Bibliography

Essex County furniture—especially of the seventeenth and early nineteenth centuries—is to be found in all the major American museum collections. In addition to consulting the catalogues of those institutions and the *Essex*

Institute Historical Collections, the interested reader should also scan the indexes of *The Magazine Antiques* for numerous articles on Salem furniture, particularly during the early 1930s when Fiske Kimball and Mabel Swan were locked in controversy over Samuel McIntire. The following studies were essential to the preparation of this booklet and should be considered for further reading:

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Salem, November 17 1869

Mr. James W. Rubin.

Bought of Israel Fellows,

Cabinet Manufacturer,

205 ESSEX STREET, SALEM.

No. 13.	Red Holland. Shades & Curtains	57 1/2	50
"	York at House.	14	50
Oct 9	" " " Glass.	126	Hall 180
" 2	" " Chairs	42	" 60
" 1	" " Tables	35	" 50
" 44	Small. Stands.		8
"	Trilight		5
" 15	" 44 Repasting Rep. Valances.		18 1/2
"	" 44 Repasting Carved Cornices.	2 Rooms	56 80
"	" 44 Repasting & Lace Cornices & Cornices & Cornices	600	860
"	" 2 Cherry Chamber Curtains, and	"	120
"	" Walnut & Gilt Mirror.	210	300

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